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Lost And Found

By
Che Hsien Chiang

Submitted in partial fulfillment of the requirements for the
Degree of Master of Fine Arts in the School of Film and Animation

Rochester Institute of Technology

February 2012

Skip Battaglia, Chair
Professor
School of Film and Animation

Daniel Deluna
Associate Professor
Computer Graphic Design

Geoffrey Alan Rhodes
Assistant Professor
School of Film and Animation

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Program: Film and Animation

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Abstract

Teenage boy Victor and his crush Emily; a bouquet of roses and a missing hair pin; an unrequited love with frustration and a bunch of glowing golden butterflies to cheer up; “Lost and Found” is a thesis film created with the intention of evoking the audience with the innocence and puppy love that he or she may once have had. With this idea the story surrounds a boy named Victor and his determination to impress his classmate, Emily, as he tries his best to win Emily’s heart. The aftermath of an unsuccessful courtship brings about a surreal life experience of Victor that teaches him how to stand up again from where he fell. The film is an animated story in the form of 3D Computer Graphics, with the use of Autodesk Maya. The main focus of this movie is to show the technique of texture making and the spectrum of rendering skills. The following thesis report explores the concentration and the realization of this thesis project, both aesthetically and technically.

Acknowledgements

Thanks for all the people who are always there whenever I need them; to give me support and concern so that I can keep going. This project could never have been done without them. I would like to thank all my professors; especially my chair Skip Battaglia, and my committee members Alan Rhodes and Dainel Deluna. Skip, as an advisor, he not only helped me throughout the thesis journey, but also played an important role as a mentor. His unique way of thinking has inspired me to always think out of the box, which can be seen in this project. Dan has been instructing me a for a couple of courses such as 3D rendering and shading during school, both of which were very practical and have taken my knowledge of technique to the next level. That is one of the main reasons why I am truly fascinated when it comes to CG rendering. Alan helps me with music. He cares about the atmosphere and the impact that the music creates. It would have been quite a challenge to select the proper music for my film without his valued advice. His suggestion in selecting the background music was a lifesaver, which made things a lot easier for me.

Last but not least, I would like to thank my family and my friends for their love and support. Their never ending encouragement has helped me overcome this impossible mission. What they did for me means a lot to me. Before attending grad school in RIT, I always thought of doing a 6 minute long animation. But even though I already had a few years of experience in relation to this field, it was something that I thought was unrealistic. However, my friends both in Taiwan and the U.S. all pushed me forward and kept me going by giving me the most valuable opinions. Again, I would like to thank family for always listening to my complaints whenever I felt like drained or stuck in the middle of work. This thesis project is partly done for you.

Thesis Report

Pre-production

Development: Story and Style

The flavor of love is bittersweet. I usually see people wear a crescent shape of smile when they are in love. The joy and happiness cannot hide but everything is shown upon the face; I also see people who are rejected or broken up with their other side that tends to be behaving with sulkiness and sensitivity, which is subtly different from one who is simply in a bad mood. This is human nature. Adult people have had his or her way in dealing with frustration when bad things come to them. They know what they are doing. Now if the circumstance reverses and it goes to a twelve year-old boy in responding to things like that, will he still be able to let go of the sadness or just wait and let the negative emotion engulf him? Conveying all these human traits and possibilities a teenage boy might or might not possess and encounter in this case into a short animated movie is something very compelling to me. With these concepts in mind, I began to reflect on my past love experiences and lessons I have learned from them. I have realized that those old good memories all have something in common: Innocence. In thinking back into my teenage time where I had a similar experience: I was a naive kid and didn't think much about what love really meant to me ; I would talk silly and get nervous when the person is nearby; enjoyed on planning out sweet things to surprise the person and would wish to gain positive feedback ; or even dare not to stare into the eyes of the person I admire...

Realizing these experience are precious and irreplaceable, I decided to incorporate this into my film. I wanted the film not only to be most closely associated with my past experiences, but to be meaningful, and which hopefully will bring the audiences some later trsponse after they see it.

The original thought for this story is to have Victor, the main character, stand behind the window pane, looking from his perspective down at the playground where Emily sits on a fountain and waves her hand at Sindy. The title of this film will be called “Lost and Found” as Victor’s sight moves horizontally to the left and the same title will be shown on the billboard. The story will transition from Emily’s portrait into the real her. This will engage the audience into participating from the Victor’s point of view, switching over to another party – Emily, and then switching back to Victor’s point of view. This will significantly express to the audience the roles of relationship between the two when point of views have been changed.

I wanted to keep my story simple and straightforward, and to let the audience be able to get the notion from it by the end when they finish watching my film, and hopefully they will attain something positive in return. Therefore, the main character must be having something unique inside himself, whether it be his disposition or his attitude of when he is delivering a message to the audience, they would feel like they understand him. It is very subtle and is a performance from the heart. The best method in order for this to be achieved is through the differentiation of the use of colors. The emotion Victor reacts with the surroundings will be reflected on the color tones while the color itself from the 2D textures which later is processed in Maya and rendered out into two fashions – separate grey and color channels. The way to create the atmosphere by the use of colors to paint with all of Victor’s emotions.

After deciding the emphasis of how my film is to be portrayed, I would summarize that the story is about a juvenile boy trying hard to improve his relationship with a girl he is crazy about, and how he is struggling with the trauma from her rejection. It was time to find the correct medium approach that will also project this idea across, all the while relating and appealing to my audience. With the help from some research I did online, I have decided to set a few ground rules for the film. To reflect the sincerity of the boy, the setting of this film will be in a warm but

stylish design, with soft lighting to cast smooth shadows, outlining his sweet personality. To contrast with strong visual images, the characters of this story will be kept simple but with clear motives. Their goals will be direct as their thoughts and actions are shown. It will not be a film about complicated character animations or tedious conversation; but rather it would be an eye catching movie featuring dreamlike yet fantastic design of characters, props and environmental sets. Texture and set design will be the main focus of this production aesthetically, since it is a field I am interested in. I have decided before the initiation of this project that the most production time will be dedicated to working on the texture and making them appealing to the design as they are set in the story.

Designing Characters and Sets: The Realization of the “Lost and Found” World

Characters:

Victor

Victor is the main character of “Lost and Found”. He has the personality of a caring Teenager who is not afraid of pursuing what he has been longing for...“love”, which in return shall lead the audience through the journey.

Victor’s personality stems from two sources. The first would be my childhood playmate. Victor was mischievous, but also brave and persistent. Someone who would do anything for something he believes in at all costs. The second person would be myself. I embody the way Victor deals with despair and failure. To sum up all the elements that I want Victor to include, I made Victor with an extraordinary big head with super skinny lean body. To be more exact, Victor’s hair is brown, and has bars of hair like cupid. This was going to be visually challenging since the models were made in an inappropriate fashion.

Emily

Emily is the kind of stereotypical spoiled girl who has had almost everything in the world. She is gorgeous, well educated and very conceited. Personally, she has no opinion about Victor because she never knows that the both of them are attending the same school. Emily has a pair of bug eyes just like Victor’s, except her eye shape is broader and wider. With a stylish blue colored hairdo on her head, she looks more fierce and edgy. Her super skinny limbs wear a piece of yellow dress with little black dots on it which shows her unique fashion taste that also creates a huge contrast with her hair color. In the story, she will throw a fit upon Victor for her misunderstanding of Victor’s visiting as a

favor to return her missing hairpin. In the end, the message Victor receives from Emily's reaction is also depicted as a form of rejection.

Sets:

Campus

Campus is the first scene where Victor's first crush takes place. It is also the place that the movie title is shown. The building is made to look historical, and I added a few cracks and dirt on the wall so that it would look old and imperfect. My concept for the campus is based on European private middle school, a style between France and the UK. I like the design of a fountain set in the middle of the playground it acts as a merger point that connects two cross roads, and also to divide the screen into four parts. One advantage of this is that the audience would naturally focus on this fountain as the center of the movie.

Classroom

I grew up in Taiwan. It is an island where the south is in tropical area, while the north half is between China and Japan. So I am pretty much influenced by multiple cultures. This somehow gives me the thought of constructing a classroom on account of the diversities of culture. It dawned on me to recall and use some of my old memories of the school I used to go to for inspiration. The old days, when chairs and desks were all wooden made, and the air is mixed up with dirt that mostly came from the playground, resulting in a delusional foggy effect. I created this kind of classroom, with lights from sunset shining through the windows, which is where I placed Victor. The whole composition seemed very serene.

Street

To go with the general concept I previously mentioned, it was necessary to match up with a European style street theme. Thus, I went through many landscape photos until I sorted them out to a few of which I liked. Eventually I picked up some that were considered as British style street pictures as my reference images. I have been to England before, and was very impressed by the delicate street scene I had seen in London. I selected it as a blueprint and saved it for the intended purpose of using it as a sample for modeling later. However, British architecture tends to give people feelings of sadness. My guess to it is because the weather is mostly cloudy and gloomy that somehow brings down the saturation of the color itself. To solve this problem, several alterations had to be made, such as the choice of color scheme.

Victor's Bedroom

Building up Victor's bedroom was the most interesting part throughout the modeling process. It fulfilled my childhood dream to create a similar type of playhouse. Victor is not only a teenage boy, who is crazy in love with Emily, but he also is an avid toy collector. You can find his fancy toys in his secret castle or scattered around the floor. This room is designed for a teenage boy. Therefore I wanted the color scheme setup to be cute and playful. I chose light green as the main color in accordance with an ocean blue floor and ceiling. An ivory colored door frame makes it stand out from the other colors in the room. I made many props in Victor's room to give it the boyish look that I was after.

Emily's Bedroom

Instead of toys and comic books scattered around the floor like Victor's messy bedroom, Emily is a neat person. Everything in her room is placed perfectly in order. Besides, her

preference for only pink color reflects on her taste of home decoration. From wall color to cushions to a bed to a desk, not a single thing is colorized without pink. This will be showing Emily's little girl personality. However, there is also a post that has a broken heart graphic in it which exemplifies to the audience that there is a dark side of personality in Emily too.

Storyboarding and 2D Animatic: The Blueprint of Narration

Storyboard works as a platform that translates plain words into a serial of hand drawings. This is an essential part in the early stages of the production pipeline. By visualizing scripts, people have a much easier time understanding the storyline. Animatic, puts a series of graphics together to make it a dynamic storyboard. Animatic is used to gauge the length of the movie and where movie makers can decide to edit. Since Animatic is flexible to re-edit anytime, it is never too late to always go back and tweak it. Therefore, special effects can also be included into the animatic.

There are totally a hundred and eight shots of storyboard in “Lost and Found.” Each shot connects to another tightly around the plot. I took off 10 shots after discussion with my advisor, where we both agree those shots can be skipped. I came to realize that the more complete and concise the storyboard was, the easier production is going to be.

Production

Modeling: The Sculpturing

Modeling is split into three sections: character, props and environment. Method is used mainly with polygon and nurbs as formats executed in Maya. Modeling could be the easiest part for me during to the whole pipeline. It takes creativity and observation to add and decrease edgeloops/isopam on the objects that you are modeling. I pretty much enjoyed the modeling process since it is what I like to do, although it sometimes can be a time- consuming job.

Props modeling cover everything. From all sorts of balls, Victor’s toys, stationeries, bags, pot plants, etc... Props usually have no major problems to model because it is usually not involved in weight painting and rigging.

Environmental modeling is a bit tricky. Before turning the sketch into 3D, several things

are taken into consideration. First, in case the lights got leaked out from seams or any small cracks that are caused during the modeling process, which might later lead to failure on rendering incomplete. My way to solve this problem is to start with a cube and then shape it until it looks like what I hope for. Also, any vertices are inevitably to be merged so that the photons are stored and work well only in the confined space. Environmental modeling here in the story includes campus, classroom, street, and Victor's bedroom.

While character modeling is much more complex than any of those models I talked about earlier. Simply because depending on the model itself, the mesh has to take account of how it should be rigged. The relationship between model and rig is like human body to its own skeleton. Therefore, triangular face is one thing to avoid in case the model goes wrong when it is animated. When I first modeled Victor in Maya, I was not sure about human anatomy. I had problems of precisely catching right proportion of his torso. The slender body does have its limit, as the body is assigned a stretching pose. The face could either get twisted or it could end up with the mesh being extruded forward. Luckily, two of the worst circumstances did not take place. I had been the most nervous about the head modeling. Head modeling takes up the understanding of edge loops and it certainly will affect how facial animation would go if the loops don't meet with the principle of facial muscle. Once Victor was done, he was going to be the prototype for Emily and Sandy later when they are being made.

Rigging and Blendshapes:

Rigging takes forever for me to finish. It is really my Achilles heel. If asked of me; what is the most painful thing for to me in doing thesis production, I would without a doubt say rigging. A Maya plug-in tool called The Setup Machine (TSM) and its side tool Face

Machine are being used to help me rig my characters. TSM binds a standard skeleton to a character mesh. It by far saves more time than to start with the conventional skeleton due to TSM's convenient design for bettering off weight painting and skeleton set up problems. With the use of TSM, it would automatically generate controllers that are easy for characters to animate them. After the body is rigged, I then use Face Machine as the reference to hook up with it while its controllers are combined with Blend Shape, Skeleton and Nonlinear in Maya.

Texture: Adding Colours and Dimensions to the World

Long before I entered RIT, as an undergrad student of digital media design major in Taiwan, I have been always interested in texturing making and painting. Since I got in RIT, I had made up my mind to continually pursue my interests to become a 3D artist. Within three years, I took a number of courses that are related to rendering field. To break down all this in specific, it is not only texture that is normally what we know of – to paint it in Photoshop and then apply it back to the shader itself, but also the pursuit of exquisite of aesthetics that I am looking for from the combination of lighting and render algorithm. In the previous films that I made for the past two years, I have tried both western and Chinese style shaders, and they work pretty well as a result. In the third film, I want to look for something that is not just to look pretty, but also color driven. I liked the idea that my story contained a plot that was involved with colors. Basically the story goes with Victor's emotion, and his mood would affect the color so that it changes from its original color to grayish tone. What I want to express beyond the story is that color has the power to influence the atmosphere when audience is watching it. This daunting task seemed very challenging; an impossible mission. I am stuck mostly at the point where whether I should make two copies of texture with black and white and color maps and then render out both separately and, finally composite all of the elements in

After Effects. Or just leave it there and start seeking for alternatives? The software I found that is to meet my expectation is way beyond my budget. Regardless of the effects that the software can achieve seems impeccable, I adopt the first plan, to work with the shaders.

Animation: The Visualization of Story

Compared with all other aspects of production, animation usually takes the greatest deal of time. To animate a reasonable as well as convincing movement, it takes patience to adjust the subtlety until it looks right. In order to prevent common errors, it is wise to follow sound animation principles. My main focus for this project is to show people my ability on creating diverse shaders. I spent a great deal of time studying about the notes in Maya and their relationship with materials. Thus, there is not much time left for animation. Fortunately, the main character in my story, Victor does not have exaggerated facial expressions or extreme poses. He acts out of his heart.

I created an empty scene and then import the characters and props in it as a reference file, the advantage of doing so is later whenever I feel like modifying the animation I did, I could always go back to the original file and find the models and tweak them. At the same time, the reference can be also updated automatically. The benefits for this are that it does save a lot RAM to run when the file is initially opened. After everything is loaded, I can begin animation.

Lighting and Rendering:

In “Lost and Found,” lighting takes a crucial role as it is enough to affect the film. Victor’s mood swings with lighting changes from warm to cold and vice versa. Also, regular lighting goes with time that changes from daylight to night time. I tend to break

the rules usually when it comes to lighting. I don't like to go with the flow. It is emotional lights that I think it can best demonstrate the character's personality. I studied about Physical Sun and Sky which is a plug in lighting system in Maya. The basic setting is what people are familiar with, clear sky with overly exposed color saturation. In real life, the air is mixed with dirt and other debris that when we see it under the sunlight, it is as if there is fog in it. I have been debating with the fog problem to where I should add notes to PSK notes. At the same time, color correction is another thing to be taken care of to meet the real life color saturation in case it goes too extreme again.

The lighting in my film that is determined to be used as a result ranges from de-saturated cloudy scene to clear blue sky to full moonlight scene, to monotone bright white light bulbs. Each has its technical complexity to reach. I spent a lot of time on simulating the night scene in Victor's bed room because PSK is not turned on in that case and everything has still be looking good. Luckily, it is worth to be patient and adds lights step by step to reach what I expect it should be alike.

I have been using Maya 2008 since beginning of this thesis project. It has really great rendering function that not only supports Mental Ray system but also can be used with final gather and global illumination. Mental Ray is created to render object out to be more photorealistic alike. There are many thoughts of how to make my rendering appealing being planned out before I actually go through the rendering process. The choices are sort out with styles I don't think it matches with my story. I'm truly happy with the final outcome that I got. I like Maya 2008 and its plus because it has been improved greatly of its render system.

Outdated hardware might be one of the reasons that caused the slow speed in rendering. The main problem however, is the broken of render farm. If the render farm was out of order, the deadline of the project would be without a doubt been delayed.

I had to use few computers at night just to make sure that stuff can be rendered locally. By doing this, I didn't need to worry about frame dropping as well as the unsteady of render farm sometimes stopping for no reason. The failure of render farm could have been fatal to my thesis project if it was not fixed.

Post Production

Special Effects

At the final stage of re-organizing everything together, I use mostly Adobe After Effects to edit my footage and synchronize the music to render out.

I first put all my rendered footages in order, name each shot to match with my previous well organized block animation file in After Effects. And then all I have to do is to check out the spelling, seeing if there are any typos because the old file is already planned out. It is just a matter of substituting different files.

My only special effect takes place at the scene when rose petals turn into a bunch of butterflies that have a golden glow around them. Initially I wanted to give it a try to find a way in Maya, seeking whether or not there is an effect that can trace butterflies' flying path. It ended up with the scene being too heavy, and either computer at the school lab or at my home did not have the capacity to load it, not to mention to render it out. So I decided to try it in After Effects. After Effects has its fancy filter function that offers

users to easily manipulate it. I chose the glowing milkyway function and then started to track the path. The sparkling effects works fairly well around the golden butterflies and it does save amount of time than it was done in Maya.

Music

“Lost and Found” is meant to be delicate and cartoonish. The whole story circles around love and how it turns a teenage boy into a sophisticated man. Music in this film is essential to help the audiences to dip themselves into such atmosphere. It is composed by Chien Yu Huang who is currently pursuing his doctorate degree in music at University of Southern California. He had my first draft of Animatic of “Lost and Found” and has started working on the music way before the deadline. Cooperating with Mr. Huang has been my pleasure. He has done numerous works with major film makers / animators in Taiwan, and he has his unique sense to dig out Victor’s personality and transfer the power into stream of music, which is to add more points in my film. I’m glad to have had Mr. Huang as my music composer and am really appreciate that he created such beautiful music for me.

Compositing and Editing

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Editing was also done in After Effects. I once thought about editing my rough material in Final Cut Pro before gathering all the rendered footage up, and put it into After Effects to composite. But the price to pay for doing this is that it is possibly to cause the desaturated color of image itself due to several times of compression has already been done. There are not many cuts to be done since I have every shot was rendered accurately at the perfect timing. Finally, music is imported in match with animation while sound effects are also added to help make this film more vivid.

Summary

Screening

I have found that screening is a very difficult process since the beginning of this project. To me this process brings out much stress and pressure due to the examination stages which is reflected upon my entire year of work. One thing that I would have to get use to in this world is the fact that with any work that is presented to others, everybody has their own judgment or opinion to express. The outcome could either be negative or positive, but in the end I must remember to stay optimistic in these types of situations. I have to take into account that any comment being made upon my work should be taken as constructive criticism and will work harder and better for the next time around.

This thesis project is a demonstration of my past three years' learning at the school of film and animation at RIT. During the course of my previous two quarters in film, I feel that I have attained much experience in shaping my skills and to push me to further stages in understanding Maya.

It is always good to have a chain for self-assessments and help ponder on my position in this industry.

I graduated with a degree of Bachelor of Fine Art as a major of Digital Media Design. In my undergraduate year I have tried so many things in art school; from fine art to design field, to computer animation to movie shooting and last but not least, to graphic design. Four years training in the art field seems not quite enough for me, thus, I packed on my belongings and decided to go abroad for further advancement in my education. It is not an easy thing for me to start over here and because I'm all by myself, there are things more important to learn than just that at school.

Overall, this was a great life experience, and I believe that I have also contributed with my international point of view.

I have done 3D animation for over 6 years. Before attending to grad school, I considered myself as a generalist. I tried everything I could to explore my interest in this field and finally it lead me to rendering profession. I started falling in love with rendering ever since doing my undergrad thesis project where I did mostly textures and rendering and was dabbed as a leader of artist. One of my harvests in RIT is definitely being with those great professors, either taking courses instructed by them or working with them as my thesis committee. Here I want to thank again for what they have brought to me, not only the knowledge I gained from them but also social relationship and the culture I saw in them. Skip Battaglia, Alan Rhodes, Dan Deluna and Ferris Webby, you guys are the best teachers I have ever had in my life. Also, I want to thank Jiny He for teaching me English and her tolerance for me as being her roommate for two years. We built up our friendship

by doing quarter films and cheering for each other during our thesis projects.

Appendix I- Thesis Proposal

Lost And Found

(working title)

BY

CHE-HSIEN CHIANG

THESIS PROPOSAL

for MFA Imaging Arts

SCHOOL OF FILM AND ANIMATION

ROCHESTER INSTITUTE OF TECHNOLOGY

ROCHESTER, NEW YORK

MAY, 2009

Approved for Submission By:

Skip Battaglia, Thesis Chair

Dan Deluna, Thesis Committee

Nancy Ghertner, Thesis Committee

School of Film and Animation

Date:

Working Title: Lost And Found

Producer: Che-Hsien Chiang

Running Time: 5 min

Advisor: Skip Battaglia

Start Date: April 2009
Budge: 2087.5 USD

End Date: May 2010
Release Format: DVD

Thesis Treatment

Story

The story evolves around Victor and his affections for Emily reflected through changing objects around him. Victor's world immediately becomes gloomy and melancholy when he is rejected by Emily. Victor's emotions influence and are reflected through his surrounding objects. When everything around Victor and even himself begin to lose color and fade into a grey hue, it can be apparent to the audience that Victor's mood deteriorated. Butterflies in a golden color would be used as a key motif in the story representing hope and maturity. The whole film will be a 3D animated piece of an illustrated graphical style. The animation will be consistent in its detailed modeling, intricate texturing and complete rendering. The designs of the sets and characters will be of a simplistic style but still graphical oriented. The overall color palette will be reflective of the main character's emotions and will be depictive of the mood.

Treatment

Victor is a twelve-year-old boy who is secretly in love with his classmate Emily. Emily has no idea about this. One day on the way home from school, Victor hides behind a tree to spy on Emily. Even the clouds from faraway would morph into heart shapes to reflect Victor's deep feeling for her. Another day Victor sketches Emily's portraits in his sketchbook. Even though his feelings for Emily are strong, Victor still has no courage to confess to her

Until one afternoon, When Victor gathers all his courage and decides to confess to Emily. He arrives at Emily's apartment with a bunch of roses while practicing frantically different ways he would confess to her. Just as Victor looks up to the secone floor window where Emily lives, he sees Emily through the window. Emily gives Victor a disgusted look at the sight of him and closes the blinds harshly. Victor lowers his head. Even the flowers seem to understand his feelings as they bow their heads.

Victor walks alone down the deserted street. The setting sun at dusk casts a path of light guiding Victor but the beautiful scenery takes no effect in Victor's eyes. He walks on thoughtlessly. He stumbles upon a bright green soda bottle and kicks it. As his foot touches the bottle, his gloominess passes on to the bottle as it turns from a bright green hue into a darkish grey. Victor continues to walk. He passes a brown puppy barking amiably at him while wagging its tail. Victor bends down to pat the dog. Even the puppy loses his lush colors as Victor pats it. Victor walks on lifelessly. By this time Victor arrives back at his house. He gives out a gentle sigh as he looks at the gate of his house. As Victor's fingertips reaches his door knob, the azure shade of the door immediately fades into greyscale. Victor walks into the house.

The camera pans up from the main door to the second floor window of Victor's room. Victor's window is open and the camera frames his room while he walks in. Everything Victor touches loses its original color. By the time Victor walks next to his window, his whole room has lost its vivid color. Even Victor himself has turned into a colorless figure. He gently lays the wilted red roses on the windowsill. Victor stares at the roses softly, tears begin to emerge from his eyes and the drops lightly falls on the weathered petals. Victor covers his face with his hands and bursts into a soft cry. His shoulders quaver from his cry. The sun gently fades in the background bringing out the ivory silver moon.

As the moonlight hits the rose petals moistened by Victor's tears, something magical happens. The red rose petals begin to glitter with a golden glow and gradually start to float. The petals gather together as a group and morphs into a golden butterfly. The butterfly has golden heart shaped wings and glows as it flies. The butterfly lands on Victor's head and softly pats his head with its wings. Victor is still buried in his hands sobbing. More and more petals begin to float turning into glittery butterflies. They intermittently lands on Victor's shoulder and back, fluttering their wings and patting Victor in a sign of solace. Under the consolation of the butterflies, Victor wipes off his tears with his arms and attempts to stop crying. The golden butterflies continue to pacify him.

The warm glows from the butterflies seem to cheer Victor up and Victor begins to become more collected. Finally, Victor kneels over the window with his head burrowed

into his arms and slowly drifts into sleep. The butterflies are still seen fluttering their wings transferring all their golden hue onto Victor. Victor gradually regains his color. At this time, the moon quietly leaves from the east and meets the first sunlight at dawn. As the sunlight glistens through Victor's room, the glow brings the original colors back and brightens Victor's room. A ray of sunlight reaches Victor's body and the butterflies, fusing with the warm sunlight, slowly disappear. Victor and his room return to the original colors. Victor is seen sleeping peacefully near the window. His room is filled with warm sunlight.

The bright sunlight shines on Victor's face waking him up. Victor gradually opens his eyes. He slowly stands up. He rubs his eyes, scratches his head and yawns. A gust of wind enters from the window to his room. The breeze lifts over a few pages of Victor's sketchbook on the floor. A portrait of Emily shows. Victor looks over to the sketchbook. He rips the page and folds the paper into a paper airplane. He rests the airplane in his palms. The wind picks up the airplane and it flies out into the sun.

A new day begins.

Rationale

The paradoxical emotion of unrequited love is an inevitable yet complex journey for almost everyone. For the person in love, a casual eye contact, or a careless smile could evoke a sense of excitement or disappointment. Because of this desire, people usually devote much of their times for their loved one. Unfortunately, when that love is only one-sided, unrequited, and even rejected, the one in love would become devastated. That feeling is almost like falling from high heaven to the bottom of an endless abyss. The feeling of rejection and depression should not be any different for a teenager than that of an adult. The central theme of my story is to portray to the audience through imagery the complex emotions of a rejected twelve-year-old boy, Victor. The outer images of the surrounding world would be a depiction of the inner emotions of the boy. The images in the film would evolve as the boy's emotions change and grow as a result. Even though the boy was hurt by love, he also grew from love. The film will be an exploration of the different aspects and underlines of love. Even though the most apparent love experienced by Victor may seem to be his love for Emily, when the butterflies pacify him, he realizes that love has different dimensions and gains from that affection.

Approach

This Movie will be produced in 3D computer animation, and primarily using the following programs: MAYA, Photoshop, Illustrator, After Effects, Final Cut, Audio, and Quicktime. The whole film and characters will be stylized as illustration-looking 3D. Also, the music will be co-operated with professional music composer.

BUDGE

Working Title: Lost And Found
 Producer: Che-Hsien Chiang
 Start Date : April 2009
 Budge: 2087.5 USD

Running Time: 5 min
 Adviser: Skip Battaglia
 End Date: May 2010
 Release Format: DVD

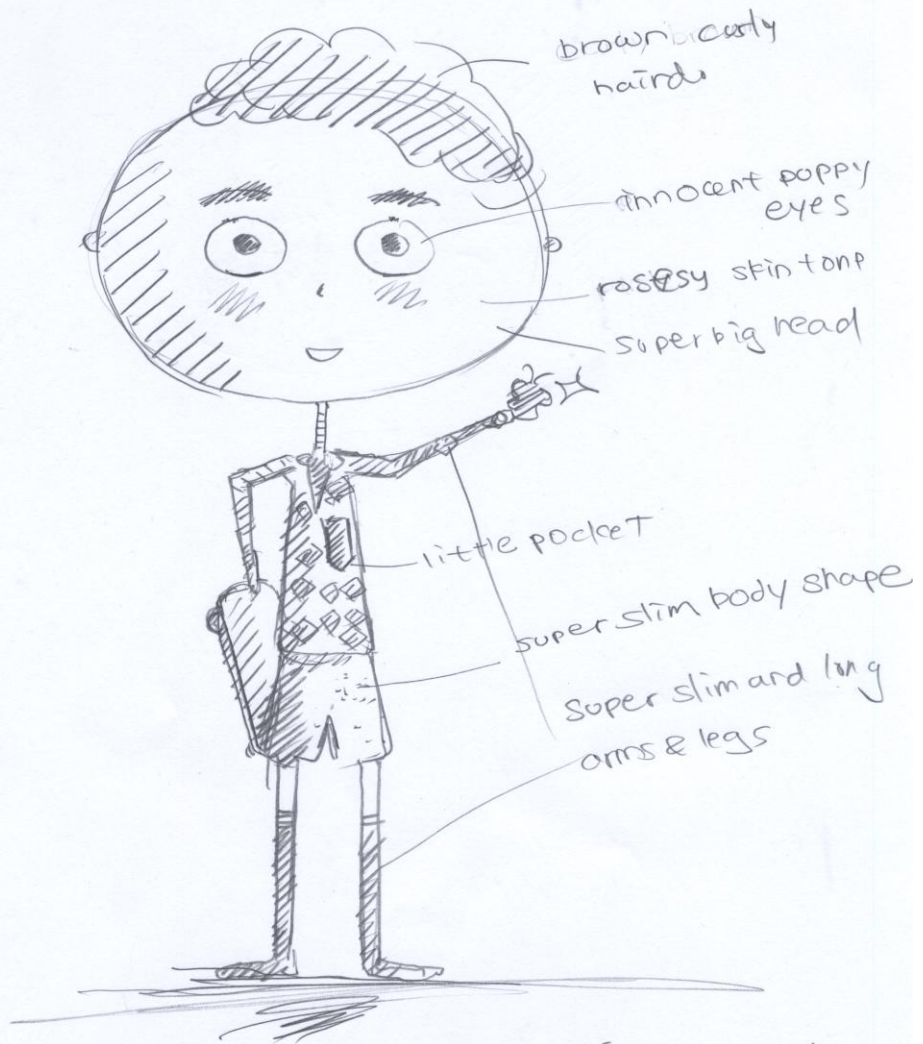
	Qty	Actual Cost	Total
A. Pre-Production			
A-1 Director	1	In-kind	\$0.00
A-2 Producer	1	In-kind	\$0.00
A-3 Script	1	In-kind	\$0.00
A-4 Paper/Pens & Pencils	2	\$15.00/ In-kind	\$30.00
A-5 Design Setting	1	In-kind	\$0.00
A-6 Reference Books	3	\$60.00	\$180.00
A-7 research films	3 months	\$10.00	\$30.00
Subtotal			\$240.00
B. Production			
B-1 Modeling	1	In-kind	\$0.00
B-2 Rigging	1	In-kind	\$0.00
B-3 Texture/Lighting	1	In-kind	\$0.00
B-4 Animator	1	In-kind	\$0.00
B-5 Computer software/hardware	1	In-kind	\$0.00
B-6 Graphic card	1	\$1000.00	\$1000.00
Subtotal			\$1000.00
C. Post-Production			
C-1 Render Farm	1	In-kind	\$0.00
C-2 Composer	1	\$400.00	\$400.00
C-3 Editor	1	In-kind	\$0.00
C-4 DVD	3	\$2.00	\$6.00
C-5 DV Cam	3	\$8.00	\$24.00
Subtotal			\$430.00
All Subtotal			\$1670.00
25% Contingency			\$417.5
Grand Total			\$2087.5

TIME LINE

Working Title: Lost And Found	Running Time: 5 min
Producer: Che-Hsien Chiang	Adviser: Skip Battaglia
Start Date: April 2009	End Date: May 2010
Budget: 208,5 USD	Release Format: DVD

[illegible]

Appendix II- Pre-Production Designs

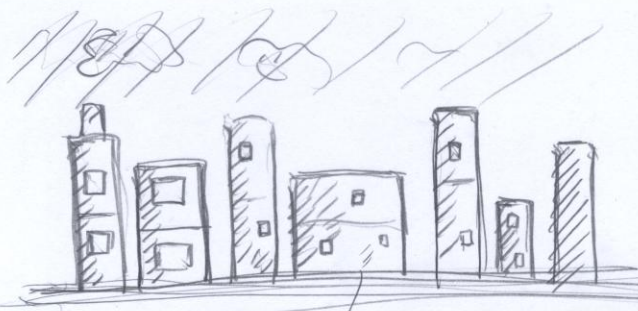


Victor
age 12

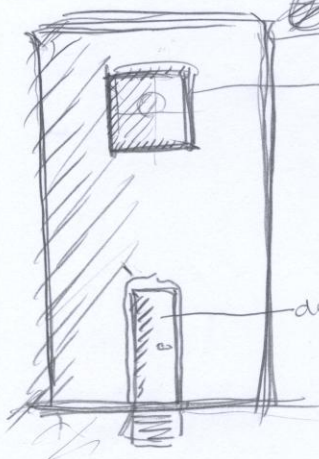
artist



Emily avon
age 12



street scene

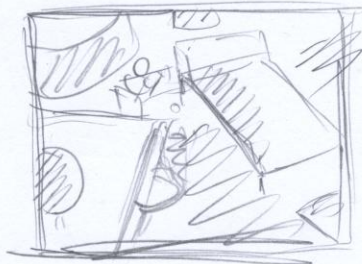


Victor's house

Window

door

Victor's Bed



playground

trees

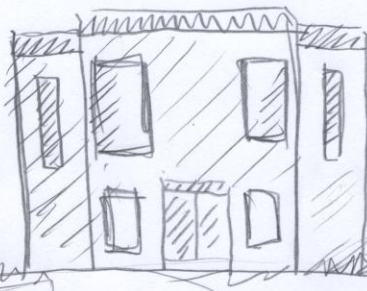


school



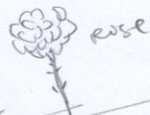
fountain

pebble path



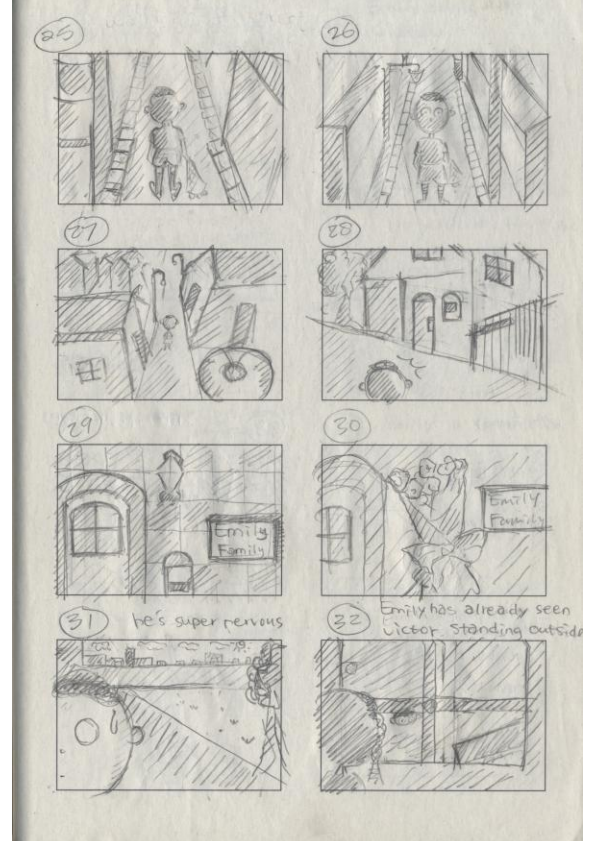
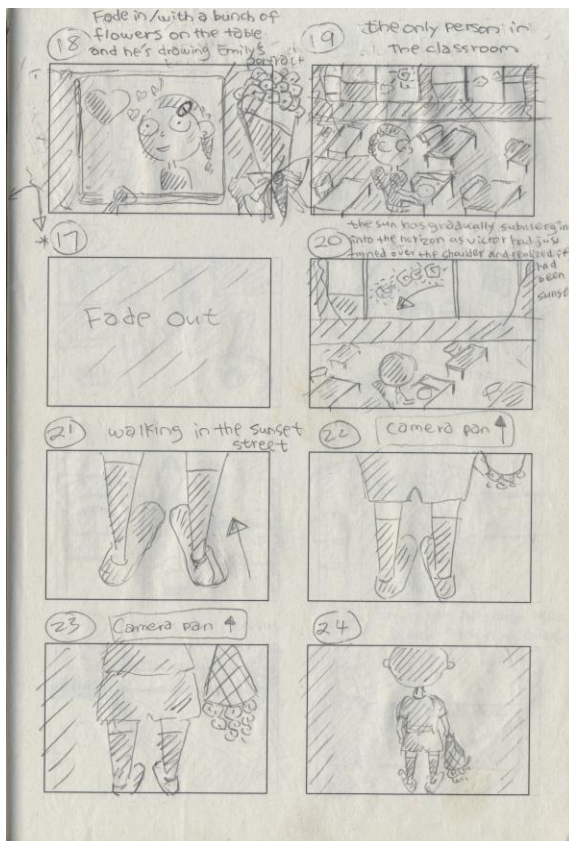
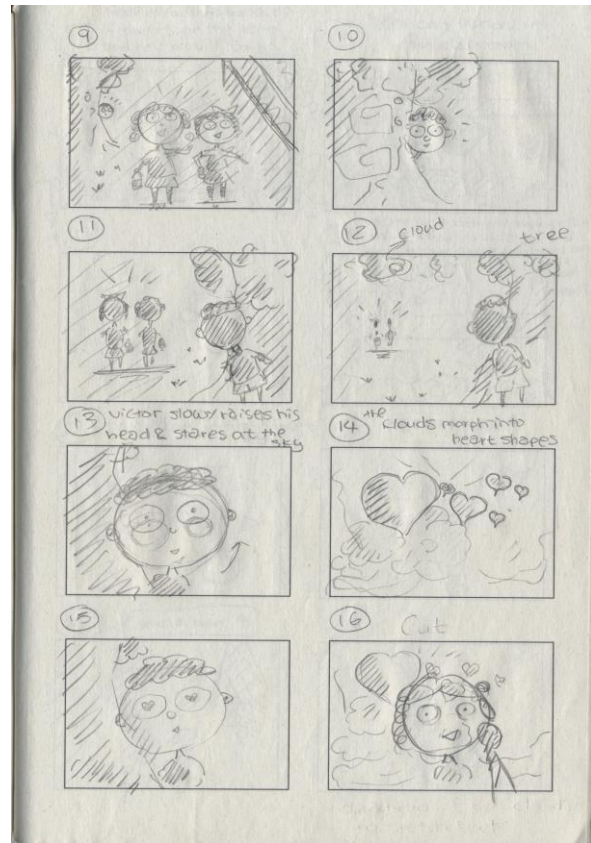
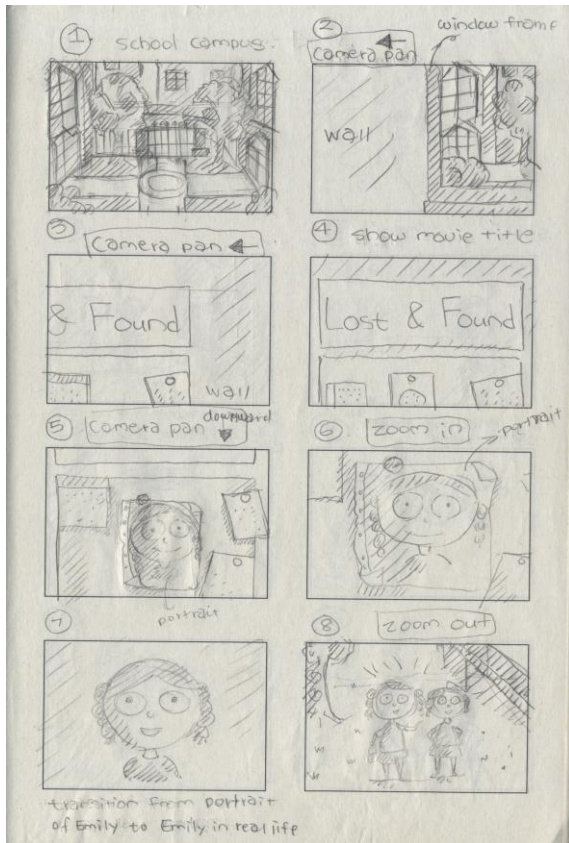
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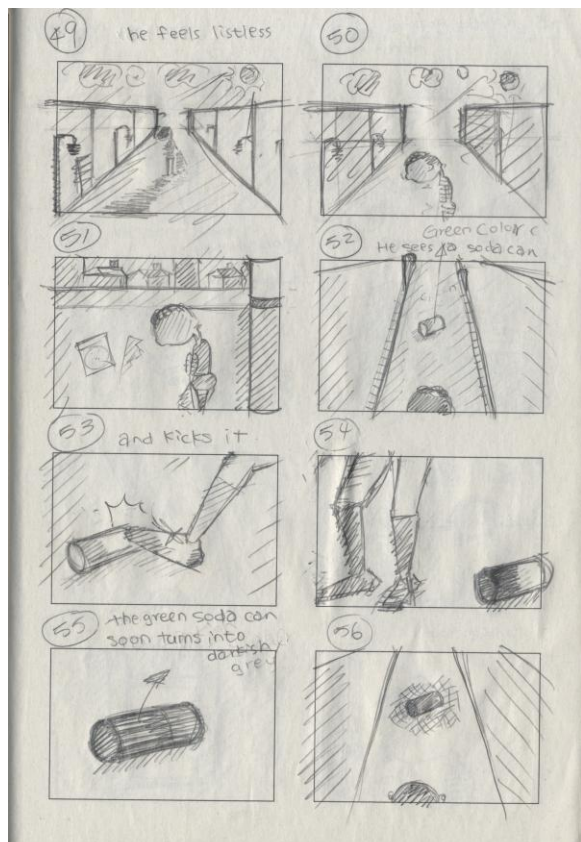
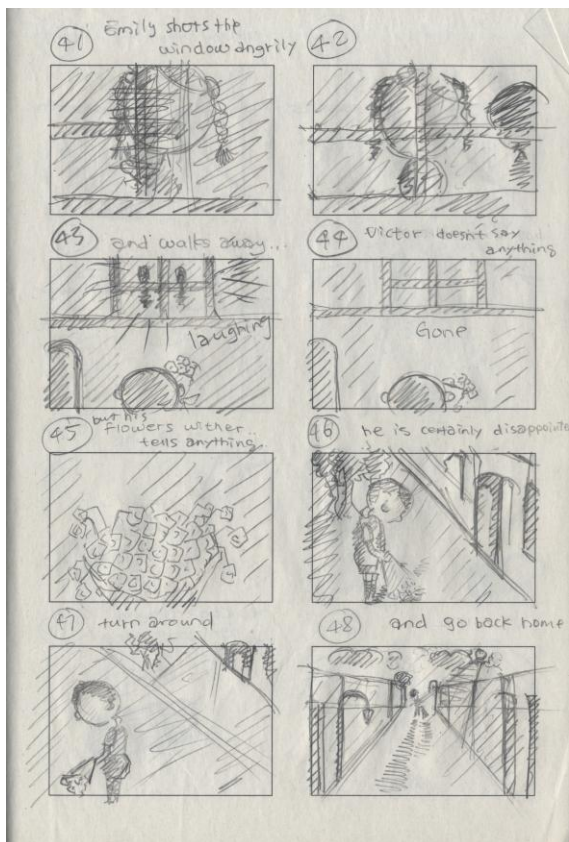
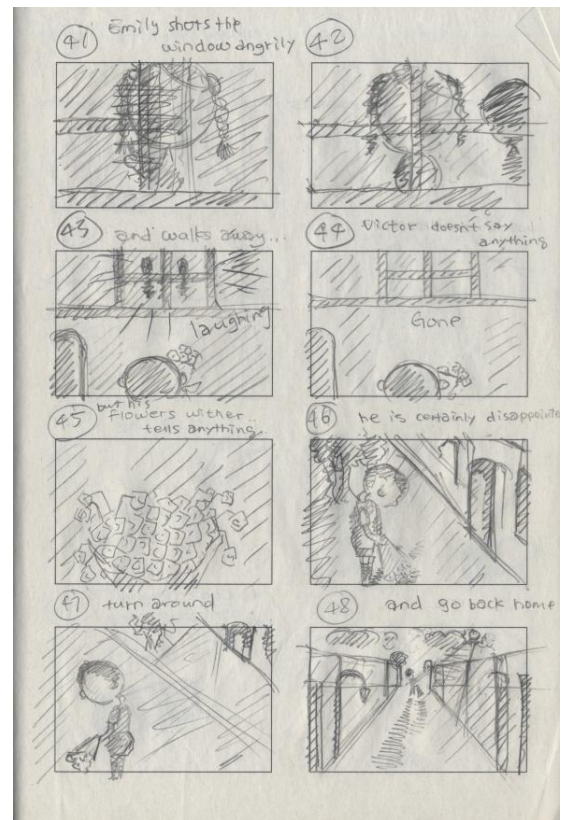
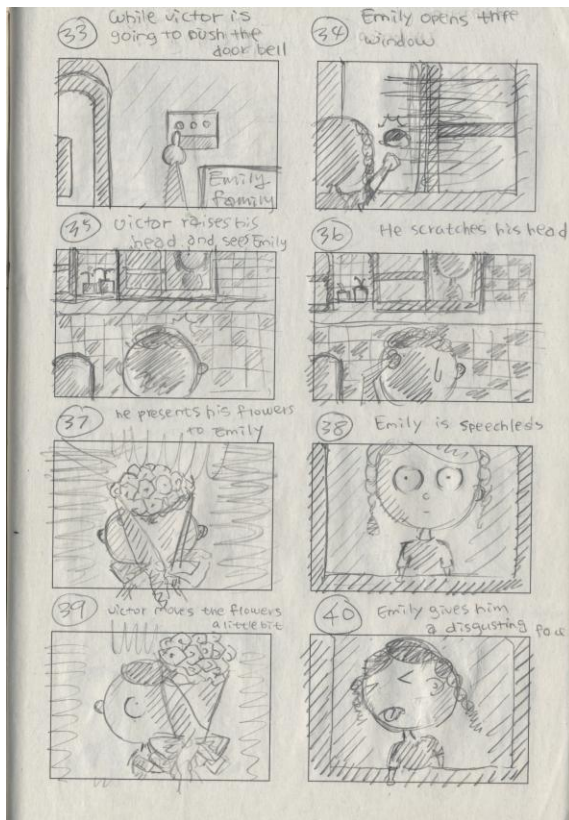
sketchbook

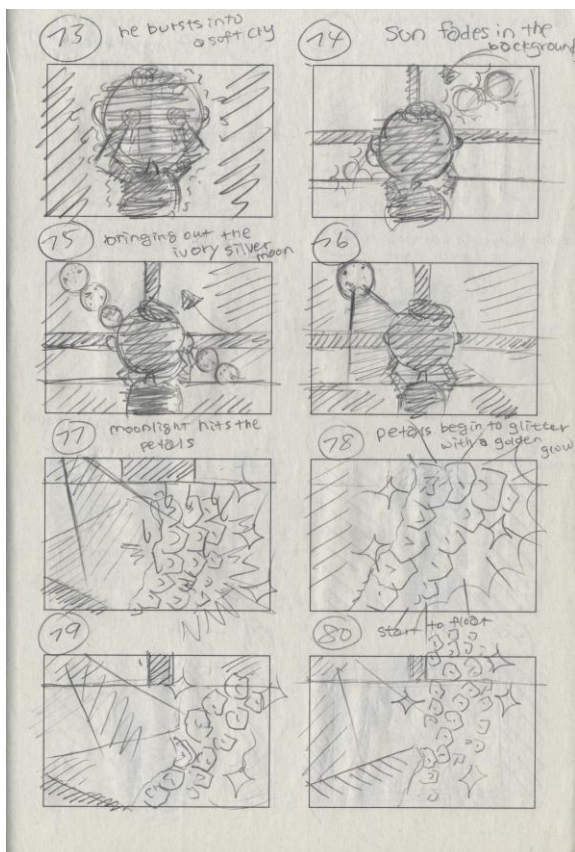
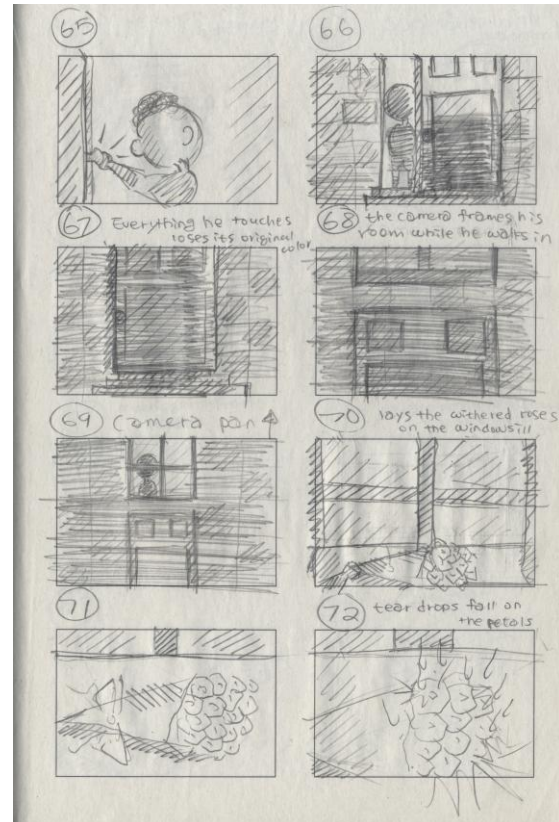
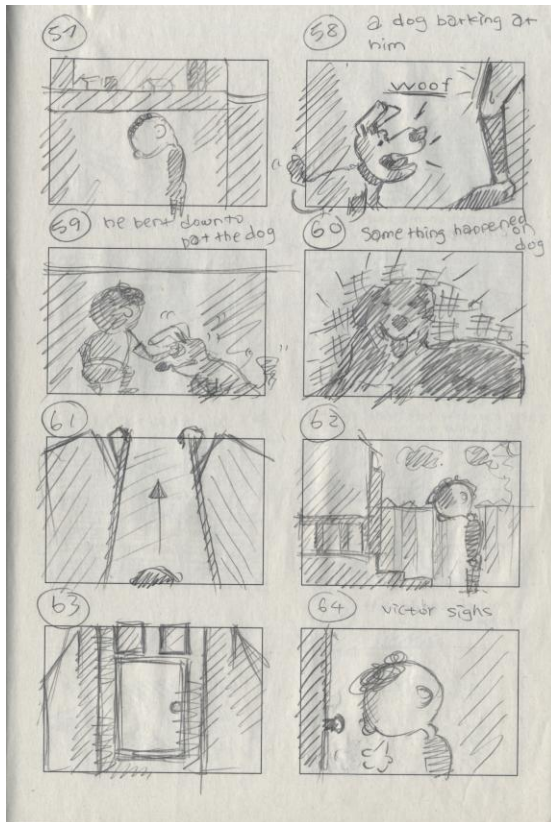


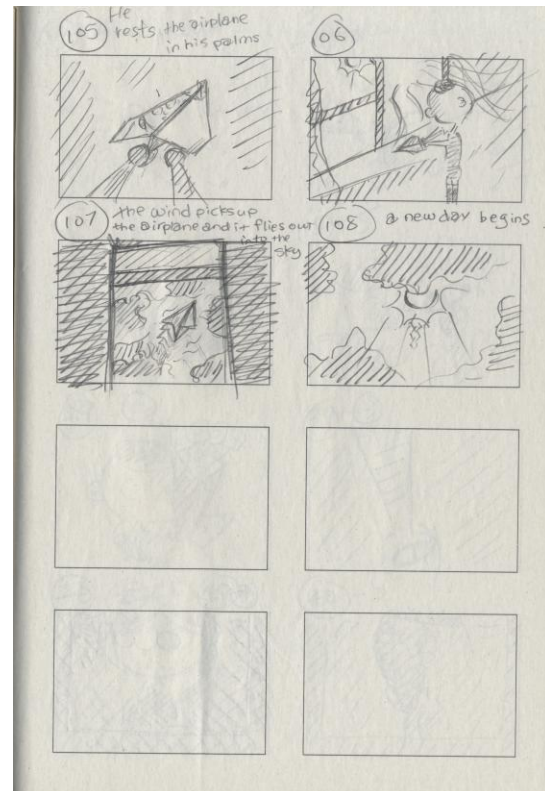
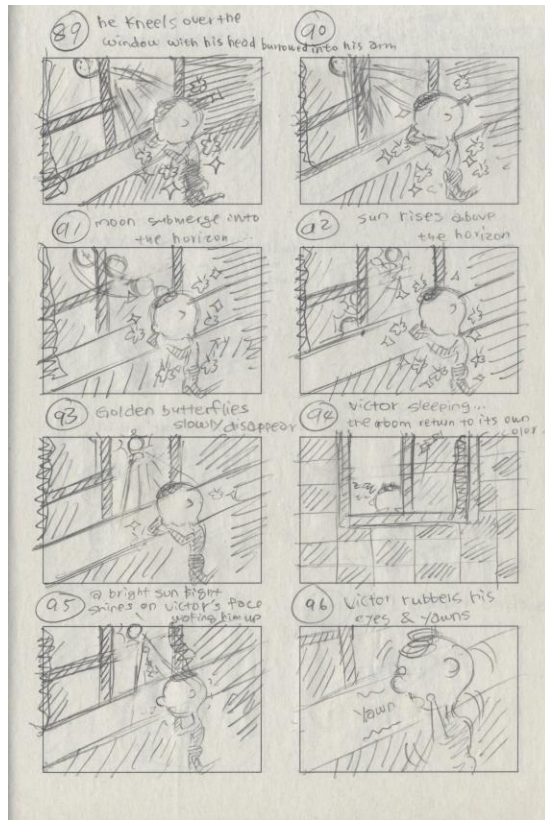
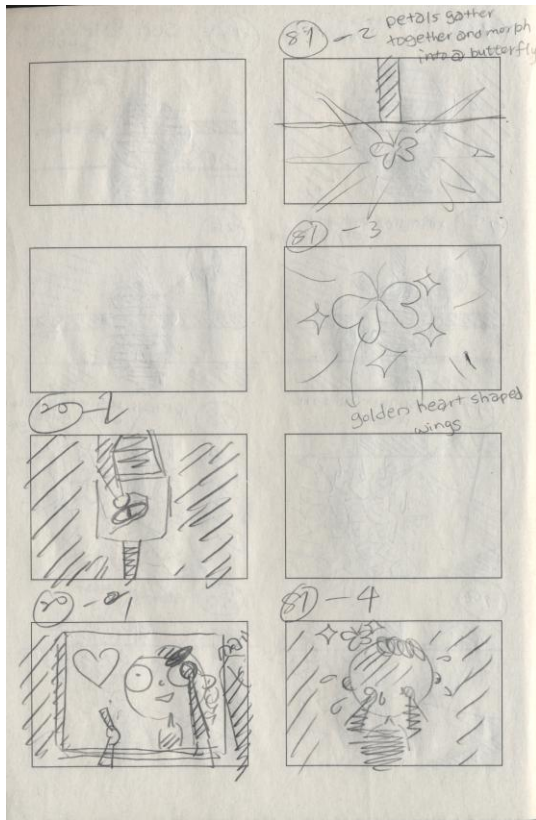
rose

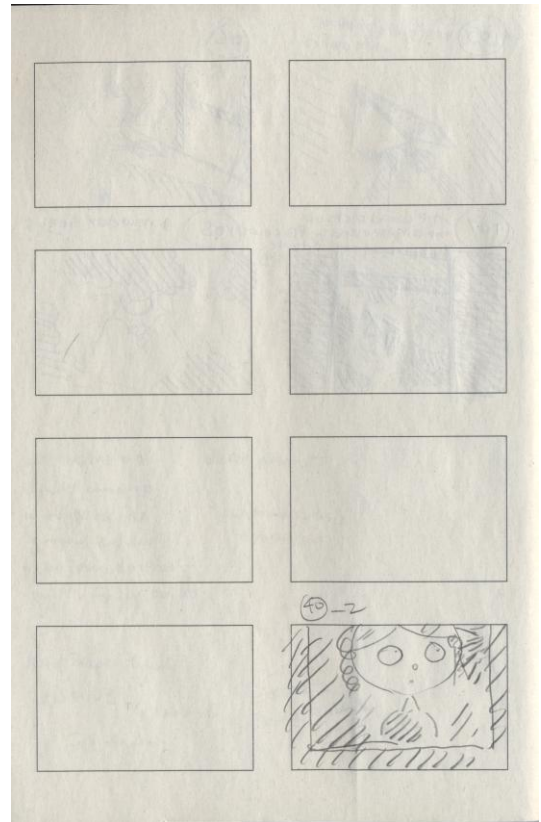
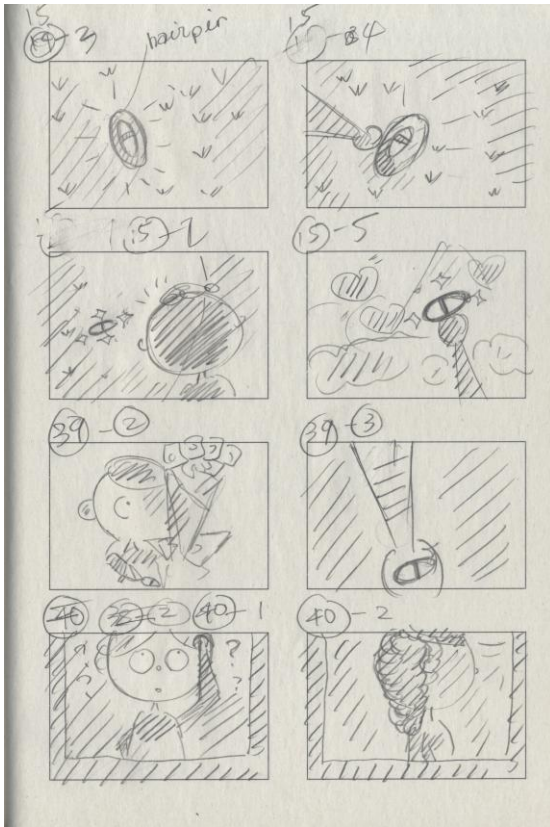
Appendix III- Storyboards











Appendix IV- Production Stills

